

FROHMAN'S FRENCH PLAYERS AT THE NEW VAUDEVILLE THEATRE, WHICH IS MORE LIZZIE THAN ELIZABETHAN IN CHARACTER.



JANAUSCHEK TO SELL SOUVENIRS

Valuable Personal Effects of the Great Tragedienne Will Be Disposed Of in the Rooms of the Old Hilton Mansion.

Ghosts of bygone days—but, withal, magnificently apparelled ghosts—permeate the dimly lighted rooms of the old Hilton mansion, No. 7 West Thirty-fourth street, where to-day, to-morrow and Saturday of this week there will take place the public exhibition and sale of the personal property and effects of the tragedienne Mme. Janauschek.

Rich brocades of yellow old lace, gleaming jewels and brilliant stage accoutrements brush cheek by jowl with old mahogany dressers, faded old paintings, delicate Sevres china and the every-day furnishings of domestic living.

Superintending the arrangement of these countless memorabilia is Mr. N. Wood, an old friend of the noted actress.

When Mme. Janauschek two years ago was first stricken with the paralysis which is now slowly sapping her life, said Mr. Wood this morning to a reporter from The Evening World, "the physician who was summoned looked at the suffering woman and inquired: 'How old are you, Mme. Janauschek?'"

"And this imitable woman said feebly, with a glimmer of her old humor, 'Just I, indeed, tell me age?'"

Not Afraid to Tell Her Age.

"But Madame really had little hesitation in telling that she was born in 1830," continued Mr. Wood. "She is now in Saratoga, and probably will stay there in such comfort as the sale of her effects will make possible to her—until the end comes."

"There are seventy costumes here," said Mr. Wood, "all of them of the richest texture, real laces and hand embroideries."

"This is a court gown worn as Queen Catherine of England," indicating a magnificent robe of red velvet with real ermine collar and trimmings.

"And this gown of hand-embroidered white silk cost \$400 and was worn as Catherine of Russia."

"The point d'Alencon lace on this pearl satin-brocaded costume alone cost \$50."

"And this is the \$1,000 gown presented to Madame by the Duchess of Meiningen."

Another magnificent costume was one made for the part of Marie Antoinette. It was of rich blue and white striped silk covered with hand-embroidered purple orchids and blond lace.

A gorgeous robe used for Lady Macbeth was of cloth of gold, while still another was pink and silver cloth.

Embroidered by Her Own Hands.

An interesting bit of information was to the effect that the costume for Medea and many of the Grecian robes were embroidered by Mme. Janauschek herself who was an expert needle-woman.

Some exquisite black Spanish lace, placed for safety in a glass case, was presented to the actress by the Baroness Rothschild, who received it from her mother, who wore it at the marriage of Josephine to Napoleon.

"But here," said Mr. Wood, "is one of the most interesting things in the collection to my mind."

He held up as he spoke a massive plain gold bracelet fully an inch or more in width.

"Observe the inside," he continued, and there was revealed a secret spring, which when pressed caused a portion of the gold, about 32-inch long, to slide back, disclosing a secret compartment, the entrance to contain a slip of paper, a picture, a faded flower or, perchance, some drug or poison.

A number of delicate fans were next exhibited. What scenes of gaiety they suggested! One delicate affair of yellow point lace, with another of pearl sticks, was extremely beautiful.

A magnificent set of jewels reposed in a red velvet case with a coronet and the initial "J" emblazoned in the lid. They consisted of necklace, earrings, tiara and a snake-shaped bracelet of turquoise, diamonds and pearls.

A splendid set of coral and emeralds was another of the beautiful things exhibited.

In a case by itself was found a large ivory crucifix, beautifully carved. It is evidently of great age and value.

FRENCH THEATRE VERY PARISIAN

Plays at the New Vaudeville, Whether in Pantomime or Speech, Are Not Sunday-Schoolish, but Naughty.

Mrs. Osborn's former theatre, which has been almost everything from Lizzie to Elizabethan, last night capitulated to the French, and henceforth will be known as the Vaudeville.

This time Charles Frohman has taken hold of it, and if any one can make it "go" he can.

But the character of the audience which went to see Mme. Charlotte Wiehe and a French company in four entertaining little plays made on this evening—the Forty-fourth street playhouse will largely depend for its support upon the French colony.

One listened vainly for the sly, swish of society's gown, and even the veteran, opera-batted first-night guard failed to answer roll-call. The audience ran to pointed beards, and the chatter reminded one of dining at Martin's or Moquin's.

However, there was nothing wanting in enthusiasm and appreciation, and the cordiality was well deserved.

In Second Play.

Mme. Wiehe did not appear until the second play—a pantomime in which she assumed the role of a jeweled dancer who comes home after the theatre and finds herself confronted by a burglar. Before this startling gleecy she has dismissed an admirer, but he leaves his overcoat so that he may have an excuse to return which he does in time to save her from the burglar. Meanwhile she disrobes preparatory to donning a costume in which she tries a new dance.

This gave the audience a chance to see a great deal of Mme. Wiehe. The actress even showed her Danish blood, for in stripping down to her underwear she punctured her back with a pin.

Mme. Wiehe's back is out of the ordinary. It hasn't a suggestion of shoulder blades, being almost as flat as a trip through Southern Illinois. Still, it is a becoming back, and as for the front, well, the opera glasses were busy.

In pantomime Mme. Wiehe hasn't the dainty charm of Pilar Morin, and there are hundreds of chorus girls in New York who dance better than she. Yet she has much skill in illustrating

an unspoken story, and engaging personality and manners. Later on, in another pantomimic bit, Mme. Wiehe was extremely clever in her imitation of an automatic doll. But she appeared at her best as a concert hall pet in "Souper d'Adieu."

"Souper d'Adieu."

A man-about-town has tired of the footlight favorite and gives a supper with the intention of breaking off with her. Before he reaches this point she tells him she loves another and while herself away with a couple of handfuls of cigars for her affinity.

Mme. Wiehe played the part with sportive dash simulated a capricious stage of exhalation, and displayed other than amusing. Even to those unfamiliar with the French tongue Mme. Wiehe's acting was delicious.

Her later cleverness in "L'Homme aux Poupées" stamped her an actress of unusual versatility. She bids fair to become a favorite with New York theatre-goers.

The star is supported by a talented group of players. One, Mlle. Alice Nary, who doesn't look unlike Drina Wolfe, was especially pleasing in the opening trifle, "Gros Chagrin."

M. Lucien Prad, who spluttered and exploded like a bunch of firecrackers, was also particularly good as Mau-

rice, who furnished Louise with food and drink. It was extremely touching to see him tenderly kiss Mme. Wiehe on the back of the neck. None of the plays is in the Sunday-school class. All are just naughtily enough to be nice. C. D.

MARRIED HER PUPIL.

KANSAS CITY, Oct. 22.—Edward Dunnaway, a sophomore at the Central High School, and Miss Maud Hadden, a teacher in the Kensington School, it has just been announced, were married in the latter part of August at Leavenworth, Kansas.

Their marriage was kept a secret until yesterday, when Mrs. Dunnaway revealed it to her parents and to the teachers at the Kensington School. Mrs. Dunnaway is twenty-one years old and Mr. Dunnaway nineteen.

Dunnaway formerly attended the Kensington School, entering it at the age of sixteen years. Miss Hadden being then eighteen. Soon a noticeable friendship sprang up between pupil and teacher, which, as now appears, ripened into love.

Mrs. Dunnaway will be dismissed as teacher, it being a rule to employ no married women.

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"It always is a pleasure to speak highly of anything worthy of praise, therefore I am kept busy thinking up words fully to make my friends understand what a glorious masterpiece the Angelus is. Personally I would rather be without butter for my bread than without an Angelus for my piano. Speaking of butter, I have tried oleomargarine; it will do if you can't get butter. I have heard all other piano attachments; they make music and will do if you can't get an Angelus."

As the Angelus was first, in the beginning; so it is today. The Messrs. White possess the musical genius that originates and invents. And never was an imitator so far behind as are Angelus imitators today, when the superb new model—human and sensitive as the fingers on the harp strings—is compared with its foremost rival.

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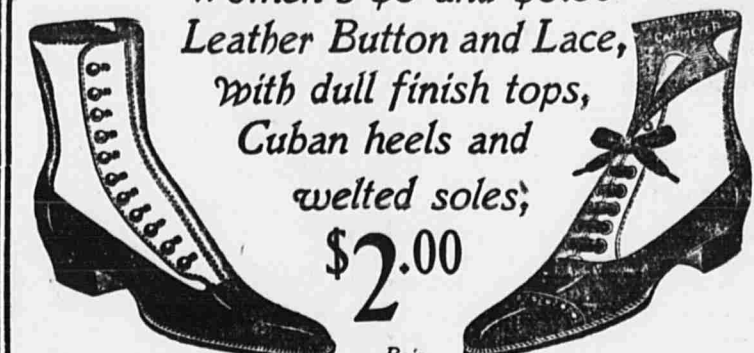
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